

## KUNKEL'S ROYAL EDITION.

## Standard Piano Compositions.

With Revisions, Explanatory Text, Ossias, and Careful Fingering by Dr. Hans von Bulow,  
Dr. Franz Lantz, Carl Klindworth, Julie Rive-king, Ernest R. Kroeger,  
Theodore Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck,  
Charles and Jacob Kunkel, and others.

Starry Night	75	Sidney Smith	75	March from Tannhauser	Jean Paul	70
La Baladine	75	Ch. B. Lysberg	75	Stephanie Gavotte	E. Ketterer	74
Warblings at Eve	50	Brimley Richards	50	Serenata and Trio	M. Moszkowski	50
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Return of Spring	50	Theo. Moelling	50	Chant du Primitifs	G. Merkel	50
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— OF —

## Standard Piano Compositions,

With Revisions, Explanatory Text, Ornaments, and Careful Fingering by Dr. Hans von Bülow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Ernest R. Kroeger, Theodore Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

A Starry Night .....	Sidney Smith	75	March from Tannhauser .....	Jean Paul	50	
La Baladine .....	Ch. B. Lysberg	75	Stephanie Gavotte .....	E. Ketterer	75	
Warblings at Eve .....	Brinley Richards	50	Serenata and Trio .....	M. Moszkowski	50	
Monastery Bells .....	Lefebure Wely	50	Gavotte, in A minor .....	A. de Kontski	35	
Return of Spring .....	Theo. Moelling	75	Chant du Printemps .....	G. Merkel	50	
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Bonnie Doon, Bonnie Dundee .....	Willie Pape	75	Norwegian Bridal Procession .....	E. Grieg	40	
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Gavotte, performed by Rive-King, F. Brandels	Grand Galop de Concert .....	E. Ketterer	75	.....	Ch. Neustadt	35

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5

OVER THE DESERT

ÜBER DIE STEPPEN.

Characterstück.

Allegro molto marcato. ♩ = 100.

Ludwig Schytte Op. 22.

(No. 7.)

*sempre staccato.* *dim.* *ped.*

*agitato*

*dim.* *ped.*

1150 - 3

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*tranquillo.*

*agitato.*

*tranquillo.*

This page contains six systems of musical notation, primarily for piano. The notation is complex, featuring many chords and arpeggios.

- System 1:** Treble and bass staves. Includes a fermata on the first measure of the treble staff.
- System 2:** Treble and bass staves. Marked *agitato.* in the middle.
- System 3:** Treble and bass staves. Marked *agitato.* in the middle. Includes a *f* (forte) dynamic marking and a *Ped.* (pedal) marking.
- System 4:** Treble and bass staves. Includes a *Ped.* marking.
- System 5:** Treble and bass staves. Marked *string.* in the middle. Includes a *Ped.* marking.
- System 6:** Treble and bass staves. Marked *ff* (fortissimo) in the middle. Includes a *Ped.* marking.

At the bottom of the page, the number **1180-3** is printed, followed by a *Ped.* marking.



# What Competent Critics Say of Kunkel's Royal Edition

From

DR. LOUIS MAAS,

Unanimous in two hemispheres both as Composer, Pianist and Co-editor with Carl, von Bülow and Heinrich of Breitkopf & Härtel's *Frankl-Ausgabe*.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and directing are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with notes, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

FRANK R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Bethel Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," "Bethoven," "Moonlight Sonata," "Bülow," "La Fausse Révérence," "Invitation to the Dance," "Water-Parade," "Polonaise in F-flat," &c., with the editions of these works published by Breitkopf & Härtel, Gollis and Angerer, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCOUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Literature and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Chopin's and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness as far as been seen by me.

Yours truly,

LOUIS C. ELSON.

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JULIE RIVE-KING.

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I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

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Yours truly,

JULIE RIVE-KING.

NEW YORK, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

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I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

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EMIL LIEBLING.

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Faithfully yours,

EMIL LIEBLING.

CHICAGO, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and scrupulousness of Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers everywhere will find them the most excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano in the selection of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in every branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations, and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discerning and discriminating of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

Gentlemen—Please accept my thanks for the publication of your works, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vitesse* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies* (Royal Edition). It seems to me the best and most useful edition of these most renowned studies I have yet seen. The "opus" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. With all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to study of this. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition), is received with thanks. I always have considered Czerny's very valuable and indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Czerny—Bülow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

FORT SCOTT, KANS., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen—I must thank you for your kindness in introducing to my notice your superb *Royal Edition* of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition of this class. It is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller and Kunkel as yet examined. I shall not only use this edition exclusively myself, but take special pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

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Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the utmost commendation. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, with the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to me as a teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

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Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

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The musical score for "The Song of the Lark" by George Gershwin is presented in a two-staff format. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The score is written in 4/4 time and features a key signature of one flat (B-flat). The vocal line begins with a melodic phrase that is repeated and varied throughout the piece. The piano accompaniment provides a harmonic and rhythmic foundation, often mirroring the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings. The overall mood is lyrical and expressive, capturing the essence of a lark's song.

The number of distant ions impinge with the anion-lattice.

The North, the South and the Middle

J. S. Bach

Three-part setting

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[illegible]

*Here joins the Storm as described.*

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